

articles contained in "Une *I* Campagne." The meaning of "L'Assommoir"¹⁷ is indicated in the passages that have been quoted here, and light is thrown on some of his subsequent works, such as "Nana" and "Pot-Bouille," by the papers entitled: "The Harlot on the Stage," "How the Girls grow up," "Adultery in the Middle Classes," "Virtuous Women," and "Divorce and Literature." Some of those articles were written apropos of the performance of "Nana," which was dramatised by M. Busnach in conjunction with Zola (whose name, however, did not appear on the bills) and produced at the Ambigu on January 29, 1881. Zola tells us there had been no little trouble with the theatrical censors, who, when the play was submitted to them in manuscript, deleted the word "night" wherever it appeared, and wished to strike out in its entirety the chief scene between Nana and Count Muffat — a scene of temptation such as had been given in a score of earlier plays. What particularly alarmed the censors, according to Zola, was Nana's consent, the "yes" with which the scene ended; they wished to substitute some such answer as, "Well, we will see," which would have been ridiculous.

Edmond de Goncourt says that the audience at the first performance was on the whole favourably inclined; but

Zola points out that it was composed of two distinct elements, on one hand the literary men, friendly or inimical, who came to judge the play, and on the other the faded harlots of Paris, the white-gloved bullies, the men of pleasure and finance who had sunk to the streets, in fact all the characters that figured in the play itself, multiplied fifty times over. And these looked and listened with pale faces, sneering at the representation of their own